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ORIGINS OF PROFESSIONAL EDUCATION OF BANDURISTS AT THE BEGINNING OF THE XX CENTURY

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Studying and analysis of archival documents and manuscripts, little-known theoretical and methodological sources, materials of scientific publications and literary works, which reflected the origins of professional training of bandurists in the early twentieth century, show that the key role in this process played congress, which took place in 1902 in Kharkov. This scientific event became an epochal occasion in the history of the development of the national instrument, pushed to a new period of Ukrainian musical culture. Scientists raised the issue of implementing the idea of collecting and systematizing the authentic repertoire of folk musicians – blind bandurists and lyre players. For the first time there was a proposal to start free professional education of bandura players, which was later transformed into a separate branch of the music and pedagogical education system.

The organization of the congress, researcher's reports, an exhibition which included numerous showpieces and an ethnographic concert – all this had a resounding success, scientific and practical significance and creative prospects. G. Khotkevych took an active part at preparation of the performance of bandurists, during which took place direct communication with the carriers of national musical and poetic art. At that time he was an engineer and amateur bandura artist, and in the future he would become a prominent bandura teacher. This event attracted the attention of scientific intelligentsia to the traditional Ukrainian people's music culture and contributed the popularization of the bandura playing among progressive youth.

V. Yemets, a well-known performer and expert in the field of bandura development, popularization in Ukraine and around the world, who was a native Kharkiv resident, wrote: "After the XII Archaeological Congress, which took place in 1902 in Kharkiv, when many kobzars, led by G. Khotkevych, performed in public for the first time, interest in kobza has grown significantly. The school and nationally conscious youth, for whom the kobzar was something bigger than an ordinary blind cripple was especially interested" [1, p. 9]. After the triumphant debut, repeated concerts of bandura players with the same program were held in Poltava. G. Khotkevych recalled: "The consequence of that congress was the idea of Poltava residents, members of the zemstvo, to arrange a school for bandurists. I was asked to give an estimate, to encourage the Zemstvo to do this, and also to arrange a concert during the Zemstvo meeting" [6, c. 26].

Bandurists successfully performed "in the big (named after M. Gogol) Theater" and in the Cadet Corps [5, p. 183]. The performance of historical dumas, religious

psalms, humorous and satirical songs aroused interest to the history of their land, contributed to the moral education of young people, the formation of their national and musical culture. At a meeting of the Poltava Academic Archival Commission on March 6, 1904, professor V. Vasylenko read a report, where he called for the preservation and development of traditional bandura art and the necessity of organization of professional education for bandura [4]. Reflecting on the formation of the teaching staff of the future school, the scientist remarked: "It is clear that the usage of the treasury will require from bandura teachers solid musical education, deep learning and understanding of the peculiarities and charms of Ukrainian music" [7, p. 146-147]. The scientist emphasized that a bandura teacher must be a highly educated specialist with a great musical education.

From the materials of the State Archives of Poltava region it is known that the members of the commission, among whom were professors: D. Bagaliy, P. Zhitetsky, M. Sumtsov, V. Shcherbakovsky, princess P. Uvarova, landowner and local historian K. Skarzhinska, graph S. Sheremetyev [4], supported the opinion of V. Vasylenko that the bandurists needed not a conservatory, but a professional music school, where students, in addition to general and music education, would receive an additional specialty. Under such conditions, school graduates could earn by vocal-musical and handicraft work. Scientists believed that with the support of the scientific community, bandurists would be able to restore respect for the national musical culture among the Ukrainian people and intelligentsia.

The idea of professional training of bandurists became widely known, but further debate on options about the way of organizing the educational process progress did not go. Progressive scientists and supporters of folk music did not take into account that the development of Ukrainian culture, the education of young people in the national spirit were dangerous for the Tsar's government. Persistent petitions did not help Poltava residents get permission to organize a school. But the democratically oriented national intelligentsia continued to support the revival of Ukrainian musical culture. Trying to start professional training of bandurists, in 1905 G. Khotkevych tried to start teaching at the Kharkiv Blind's School. Later, he said: "I remember how I started something about learning to play the bandura at the then Kharkiv Blind's School, but the head inspector was against it, and it didn't work out. I remember one blind man, a non-bandurist, with a good baritone. I started teaching him and our lessons were so successful that he performed at concerts" [7, p. 512].

On the start of the twentieth century, Ukrainian folk music attracted many scholars, students, representatives of democratic intellectuals. Bandura playing started to engross not only by blind cripples, but by the progressive youth too, who wanted the study history and culture of the native land, to feel the strong roots underfoot. Seeking to develop the training of bandura players, G. Khotkevich mentioned: "The interest to the instrument grew and grew innocently. I wrote so many letters, answering to the requests of interested people – can't count. How many new kobzars and bandura masters appeared. In general, kobzar's issue became in force: now it was clear to everyone that bandura did not die and wouldn't do this" [6, p. 27].

Influenced by the rapidly growing popularity of the art of bandurists, the extant Ukrainian pedagogue-musician M. Lysenko concluded to open a bandura course at the

Music and Drama School in Kyiv. The main candidate for the position of professor was G. Khotkevych. In a letter to his good acquaintance V. Chubuk-Podolsky, written on May 6, 1907, M. Lysenko reported: "From the intellectuals who have achieved virtuosity on the bandura, I know so far only Khotkevych, who performed a folk repertoire and even created his own compositions on this instrument" [3, p. 402-403]. M. Lysenko wanted to have in his school, which was considered as the center of national music education, a highly qualified teacher, leading not only the traditional ways of playing the bandura, but also able to subordinate their teaching to the methodology of playing, music repertoire and pedagogical literature. On his instructions, M. Starytska came to G. Khotkevych to persuade him to move to Kyiv. But he did not agree to leave Kharkiv, and he wrote: "The people of Kyiv promised me a better job than I had here, and alimony as a teacher at school. But there are not arguments for me. I refused to go" [3, p. 185].

Later, the most talented of the younger blind bandura players, I. Kuchugura-Kucherenko, who was recommended by G. Khotkevych himself, began teaching bandura at the Music and Drama School in Kyiv. Almost immediately it became obvious that there were no pedagogical prospects [4]. Teaching the bandura in the school required from the teacher a theoretically occupation systems, built on researching of specific features of traditional Ukrainian music playing, researching of kobzar`s art of different directions and the usage of best practices of world music culture. For an illiterate folk musician, such requirements were too difficult. The students gradually dropped out. The lack of methodological base, pedagogical skills and experience of conducting classes led to the fact that two years later "courses fell, but interest in the instrument grew and grew steadily" [6, p. 27].

Analyzing the unsuccessful attempt at professional training of bandura players, G. Khotkevych wrote: "However, nothing came from the training. There is a reason for that. What could a blind kobzar teach? Firstly, a lot of people signed up, then it became less, and then it didn't happen at all" [5, p. 185]. The success of the implementation of folk instrumental performance in music and pedagogical practice depended on the figure of the teacher. The lack of qualified pedagogical staff, textbooks, methodical literature for bandura players, the urgency for scientific research of the theory and history of Ukrainian musical culture broke the educational process.

Meanwhile, the number of young people who wanted to study the basics of bandura playing continued to grow. Well-known actor, director and playwright V. Ovchinnikov wrote: "I bought a bandura in Kharkiv and decided to study playing. I didn't know how to begin, so I turned to the blind bandura players. They were not very kind to me and were generally reluctant to reveal the secrets of the playing. The "professor" could not show consistently how to start playing and how to go on. He performed to me song after song, and I listened, watched and didn't understand anything. With such result we parted until the next lecture" [2, p. 30]. Learning difficulties did not stop interested in Ukrainian culture amateurs, but there was a threat of primitivization of bandura performing. The main goal of the young musicians was to master the skills of easy accompaniment while singing simple folk songs. Such approach to the theory and practice of conducting specialty lessons was wrong, because it excluded the idea of improving and development of the bandura playing art. Lack of enhancement prospects

in the future could lead to the disappearance of the ancient musical instrument. The constant interest to the Cossacks musical culture could be supported only by a well-founded and streamlined system of education, built on the experience of progressive world performing practice and musical pedagogy. The issue of bandura textbook creating became relevant, it could be solved only by a qualified pedagogue-innovator, who would be able to generalize and systematize the achievements of world music culture and specific artistic trends of Ukrainian folk singers.

The main task of professional teaching of bandura players was to attract a wide youth audience to the ancient Ukrainian instrument by getting acquainted with the origin of the bandura, its history, various methods of performance, musical expression and rich repertoire. Nowadays professional training of bandura players is a creative continuation of the pedagogical beliefs of prominent artists who stood at its origins, and the ideas formed in the early twentieth century are still highly relevant today.

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